

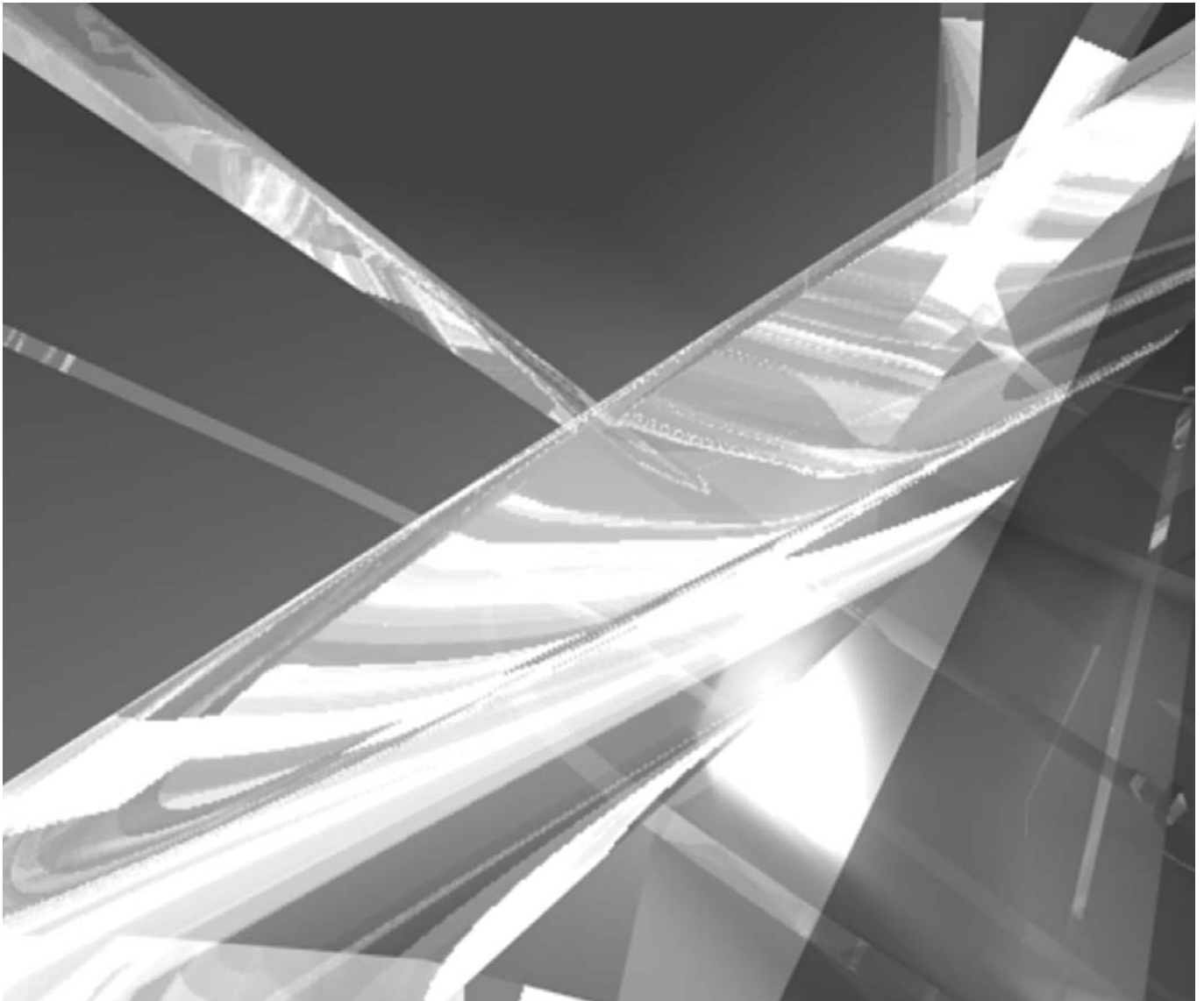


UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Viola repertoire list

1 January 2011 – 31 December 2016



VIOLA

2011-2016

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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, uwl.ac.uk/lcmexams, or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 January 2011 until 31 December 2016.

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LCM Publications

The following LCM Publications are relevant to this syllabus:

- Specimen Aural Tests (*LL189*)
- LCM Aural Handbook (*LL205*)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk). A complete list of titles may be found on their website – www.music-exchange.co.uk

Grateful thanks are due to **Ann Griggs**, the principal syllabus compiler.

N.B. In this repertoire list, unaccompanied pieces are indicated with an *.

Related Examinations

LCM Examinations offers examinations in a wide range of subjects, covering classical, jazz, pop/rock and traditional music genres. The following syllabuses may also be of interest:

- Graded and leisure play examinations for violin, cello and double bass
- Performance diplomas (four levels) for violin, viola, cello and double bass
- Teaching diplomas (three levels) for violin, viola, cello and double bass

A flexible Ensemble syllabus is also available, catering for all types of ensemble from duets and trios up to concert bands and wind bands. Six levels are offered, ranging from Grades 1-2 to DipLCM standard.

Syllabuses are available free of charge from the LCM Exams office or from local representatives, or may be downloaded from the LCM Exams website.

VIOLA: GRADE ONE

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

C major (two octaves)

G and D major (one octave)

Scales to be played: (i) in quavers, with separate bows
(ii) slurred with two quavers to a bow

Arpeggios to be played in quavers, with separate bows (starting on the open strings).

Minimum tempo for scales: ♩ = 60 Minimum tempo for arpeggios: ♩ = 50

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

LIST A

COHEN	Rocking Rowboats (unaccompanied), from Superstudies for Viola: Book 1 *	Faber
COWLES	Spinning <i>from</i> First Finger Patterns: Viola	Fentone/De Haske
HANDEL, arr. Blackwell	Finale from the Water Music <i>from</i> Viola Time Runners	OUP
LOSÝ	Bourée from Old Music for Viola	Editio Musica Budapest/Boosey and Hawkes
MORLEY, arr. Wilkinson/Hart	Now is the Month of Maying <i>from</i> First Repertoire for Viola: Book 1	Faber
TRAD.	Pease Pudding Hot – Theme and all variations <i>from</i> The Essential String Method for Viola Book 3	Boosey & Hawkes
TRAD., arr. Davey	Clown Dance <i>from</i> Abracadabra Viola *	A&C Black
TRAD., arr. Scott	When a Knight won his Spurs, <i>from</i> Play it Again for Viola	Faber

LIST B

BRUCKNER, arr. Wilkinson/Hart	Evening Hymn <i>from</i> First Repertoire for Viola Book 1	Faber
BEETHOVEN arr. Wilkinson/Hart	German Dance No. 2 <i>from</i> First Repertoire For Viola Book 1	Faber
ELGAR, arr. Pope	Andante No. 1 <i>from</i> Six Very Easy Pieces, Op. 22 (Viola)	Bosworth/Music Sales
MOZART	Two Minuets <i>from</i> The Essential String Method for Viola Book 3	Boosey & Hawkes
SCHUBERT	Spring Time Round <i>from</i> The Essential String Method for Viola Book 3	Boosey & Hawkes
SCHUMANN, arr. Salter	Of Strange Lands And Peoples, Op. 15 <i>from</i> Starters for Viola	ABRSM Publishing
SMETANA, arr. Lawrance	Vltava from Ma Vlast <i>from</i> Winners Galore: Viola	Brass Wind
WEBER, arr. Wilkinson/Hart	Waltz, No. 18, <i>from</i> The First Repertoire For Viola, Book 2	Faber

LIST C

BAKLANOVA, arr. Wilkinson/Hart	March <i>from</i> First Repertoire for Viola, Book 1	Faber
GOODALL, arr. Lawrance	Blackadder Theme <i>from</i> Winners Galore: Viola	Brass Wind
HUWS JONES	Back-Scratcher <i>from</i> Ten O' Clock Rock For Viola	Boosey & Hawkes
MARTINI, arr. Davey	Gweedore Brae <i>from</i> Abracadabra Viola *	A&C Black
NORTON	Hebridean Song <i>from</i> Microjazz for Starters	Boosey & Hawkes
TRAD., arr. Scott	What Shall We Do With The Drunken Sailor? <i>from</i> Play It Again Viola	Faber
WIDGER	Over The Bridge <i>from</i> Viola Jazz, Rock'n' Bow	Spartan Press

Component 3 - Viva Voce

7 marks

See pages 18-19.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 20-24. Specimen tests are available (LL189).

VIOLA: GRADE TWO

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

C, D and E flat major (two octaves)

F and B flat major (one octave)

D, G and C minor (one octave) [harmonic OR melodic at candidate's choice]

- Scales to be played:
- (i) in quavers, with separate bows
 - (ii) slurred with two quavers to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played in quavers, with separate bows

Minimum tempo for scales: ♩ = 80 Minimum tempo for arpeggios: ♩ = 66

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

LIST A

BACH, J. S., transc. Dodd	Gavotte from Cello Suite No. 6, BWV 1012 <i>from</i> Schott Viola Album *	Schott/MDS
BYRD, arr. Nelson	Wolsey's Wilde <i>from</i> Piece by Piece 2 for Viola	Boosey & Hawkes
CARSE	Study No. 8 <i>from</i> Viola School of Progressive Studies Book 2	Stainer & Bell
COHEN	Banana Bounce <i>from</i> Superstudies for Viola: Book 1 *	Faber
COHEN	Hear the Whistle <i>from</i> Superstudies for Viola: Book 1*	Faber
RAMEAU, arr. Wilkinson/Hart	Rigudon <i>from</i> First Repertoire for Viola Book 1	Faber
TRAD, arr. Nelson	Upon Paul's Steeple <i>from</i> The Essential String Method for Viola Book 4	Boosey
TRAD, arr. Nelson	The Lincolnshire Poacher <i>from</i> Technitunes for Viola	Boosey & Hawkes

LIST B

BEETHOVEN, arr. Forbes	Sonatina <i>from</i> A Second Year Classical Album for Viola Players	Allegro Music
SCHUBERT, arr. Bass/Harris	M. Duport's Menuet <i>from</i> The Essential String Method for Viola, Book 4	Boosey and Hawkes
SCHUMANN	Melody <i>from</i> A First Year Classical Album for Viola Players	Allegro Music
TRAD., arr. Waterfield/Beach	Simple Gifts <i>from</i> O Shenandoah! For Viola	Faber
BIZET, arr. Lawrance	Prelude <i>from</i> L'Arlesienne <i>from</i> Winners Galore for Viola	Brass Wind
BRAHMS, arr. Wilkinson/Hart	Waltz, Op. 39 No. 16 <i>from</i> First Repertoire for Viola, Book 2	Faber

LIST C

BAJO, arr. Wilkinson/Hart	Habanera <i>from</i> First Repertoire for Viola, Book 2	Faber
BARTOK, arr. Bass/Harris	Jeering Song from For Children, Vol 1 <i>from</i> Time Pieces for Viola, Vol. 1	ABRSM
KABALEVSKY, arr. Loy	Night on the River, Op. 27 No. 4 <i>from</i> Viola Music for Beginners	Editio Musica/Faber
NORTON	Snooker Table <i>from</i> Microjazz for Starters	Boosey & Hawkes
NORTON	Popular Song, from Microjazz for Starters	Boosey & Hawkes
TRAD., arr. Nelson	The Irish Washerwoman (upper part) <i>from</i> Technitunes for Viola	Boosey & Hawkes
WILKINSON & BASS	Banana Bay <i>from</i> Viva Viola	Faber

Component 3 - Viva Voce

7 marks

See pages 18-19.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 20-24. Specimen tests are available (LL189).

VIOLA: GRADE THREE

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

C, G, D and E flat major (two octaves) A major (one octave)

C, G, D and E flat minor (two octaves) A minor (one octave) [harmonic OR melodic at candidate's choice]

Scales to be played: (i) in quavers, with separate bows
(ii) slurred with two quavers to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played: (i) separate bows
(ii) slurred, 3 notes to a bow, even notes

Dominant 7th arpeggios in the keys of C, G and F (one octave resolving on the tonic)

To be played in quavers, with separate bows

Minimum tempo for scales: ♩ = 88 Minimum tempo for arpeggios: ♩ = 72

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

LIST A

BACH, J. S.	Away to the Inn, No. 6 <i>from</i> Basic Bach	<i>Viola World/Bosworth</i>
CARSE	No. 2 OR No. 5 <i>from</i> Viola School of Progressive Studies Book 2*	<i>Stainer & Bell</i>
COHEN	Hot Chocolate Treat <i>from</i> Superstudies for Viola: Book 2*	<i>Faber</i>
COHEN	Make it Snappy <i>from</i> Superstudies for Viola: Book 2*	<i>Faber</i>
PURCELL, arr. Dodd	Rondeau <i>from</i> The Fairy Queen <i>from</i> Schott Viola Album	<i>Schott</i>
TRAD., arr. Bass/Harris	Noel Nouvelet <i>from</i> Time Pieces for Viola: Vol. 1	<i>ABRSM</i>
TELEMANN	Gavotte <i>from</i> First Repertoire for Viola: Book 3	<i>Faber</i>

LIST B

DIABELLI	Siciliano <i>from</i> First Repertoire for Viola: Book 3	<i>Faber</i>
GOEDICKE, arr. Wilkinson/Hart	Prelude <i>from</i> First Repertoire for Viola: Book 3	<i>Faber</i>
GRIEG	Morning <i>from</i> Peer Gynt Suite <i>from</i> The Classic Experience: Viola	<i>Cramer</i>
HAYDN	German Dance No.14 <i>from</i> First Repertoire for Viola: Book 2	<i>Faber</i>
MOZART	Minuet and Trio, K585 <i>from</i> Chester String Series: Viola Vol.1	<i>Chester/Music Sales</i>
SAINT-SAËNS, arr. Gottlieb	The Swan	<i>Carl Fischer</i>
TCHAIKOVSKY, arr. Dodd	Rococo Theme <i>from</i> Op. 33, <i>from</i> Schott Viola Album	<i>Schott</i>

LIST C

BERNSTEIN, arr. Wastall	I Feel Pretty <i>from</i> West Side Story <i>from</i> Session Time for Strings: Viola	<i>Boosey and Hawkes</i>
GERSHWIN, arr. Wastall	Summertime <i>from</i> Porgy and Bess (solo part) <i>from</i> Session Time for Strings: Viola	<i>Boosey and Hawkes</i>
GRIEG, arr. Wilkinson/Hart	Kuhreigen <i>from</i> First Repertoire for Viola: Book 2	<i>Faber</i>
HOLST, arr. Bass/Harris	Jupiter <i>from</i> The Planets <i>from</i> Time Pieces for Viola: Vol. 1	<i>ABRSM</i>
JOPLIN	The Entertainer <i>from</i> 14 Easy Tunes for Viola	<i>Fentone/De Haske</i>
KABALEVSKY	Night on the River, Op. 27 <i>from</i> Viola Music for Beginners	<i>Editio Musica Budapest</i>
SAGRERAS, arr. Wilkinson/Hart	Mazurka <i>from</i> First Repertoire for Viola Book 3	<i>Faber</i>

Component 3 - Viva Voce

7 marks

See pages 18-19.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 20-24. Specimen tests are available (LL189).

VIOLA: GRADE FOUR

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:
 G, D, F, E flat and D flat major (two octaves) G, D, F and E minor (two octaves)
 [harmonic OR melodic at candidate's choice]

Scales to be played: (i) in quavers, with separate bows
 (ii) slurred with two quavers to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played: (i) separate bows
 (ii) slurred, 3 notes to a bow

Chromatic scales starting with first finger on D, A and E (one octave)
 To be played (i) separate bows
 (ii) slurred, 4 notes to a bow

Dominant 7th arpeggios in the keys of G, D and A (one octave resolving on the tonic)
 To be played (i) separate bows
 (ii) slurred, 4 notes to a bow

Minimum tempo for scales: ♩ = 96 Minimum tempo for arpeggios: ♩ = 80

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

LIST A

COHEN	Looping the Loop <i>from</i> Technique Takes Off *	Faber
FARNABY	Bonny Sweet Robin <i>from</i> Chester String Series: Viola Book 2	Chester/Music Sales
HANDEL	Sonata in C, 1st movt: Adagio AND 2nd movt: Allegro <i>from</i> Music for Viola Vol. 1	Editio Musica Budapest
MARAIS, arr. Classens	Caprice, No. 18 <i>from</i> L'Alto Classique, Vol. B	UMP
PACHELBEL, arr. Dorff	Canon	Presser
PERGOLESI	Arietta <i>from</i> Chester String Series: Viola, Vol. 2	Chester/Music Sales
WOHLFAHRT	No. 36 from 60 Studies for Viola, Op. 45.	Peters

LIST B

BIZET, arr. Lanning	Farandole from L'Arlesienne Suite No. 2 <i>from</i> The Classic Experience for Viola	Cramer
ELGAR, arr. Lanning	Chanson de Matin, Op. 15 No. 2 <i>from</i> The Classic Experience for Viola	Cramer
GOUNOD, arr. Classens	Ave Maria <i>from</i> L'Alto Classique, Vol. B	UMP
MOZART	Allegro <i>from</i> Amazing Solos: Viola	Boosey & Hawkes
SCHUBERT, arr. Bass/Harris	The Trout, Op. 32, D550 <i>from</i> Time Pieces for Viola Vol. 2	ABRSM
TRAD., arr. Harrison	Mayim-mayim <i>from</i> Amazing Solos: Viola	Boosey & Hawkes
TRAD., arr. Harrison	Stars, No Moon <i>from</i> Amazing Solos: Viola	Boosey & Hawkes

LIST C

COPLAND	Vieux Poeme <i>from</i> Copland for Viola	Boosey & Hawkes
ELLINGTON, arr. Harrison	It Don't Mean a Thing <i>from</i> Amazing Solos: Viola	Boosey & Hawkes
JOPLIN, arr. Cowles	Maple Leaf Rag <i>from</i> Joplin Ragtime Favourites: Viola	Fentone/De Haske
OFFENBACH	Valse and Galop from La Belle Helene <i>from</i> First Repertoire for Viola: Book 3	Faber
PROKOFIEV, arr. Wilkinson/Hart	March, Op. 65 No. 10 <i>from</i> First Repertoire for Viola: Book 3	Faber
RODRIGUEZ, arr. Huws Jones	La Cumparsita (viola melody) <i>from</i> The Fiddler Playing Viola Collection	Boosey & Hawkes
SHOSTAKOVICH, arr. Otty	Romance <i>from</i> The Gadfly, Op. 97	SJ Music

Component 3 - Viva Voce

7 marks

See pages 18-19.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 20-24. Specimen tests are available (LL189).

VIOLA: GRADE FIVE

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

A, E, F, A flat and D flat major (two octaves); C major (three octaves)

A, E, C sharp and F minor (two octaves); C minor (three octaves) [harmonic OR melodic at candidate's choice]

Scales to be played:

- (i) in quavers, with separate bows
- (ii) slurred with two quavers to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played:

- (i) separate bows
- (ii) for two octave arpeggios, slurred 6 notes to a bow
- (iii) for three octave arpeggios, slurred 3 notes to a bow

Chromatic scales starting on C, D and E flat (two octaves)

To be played:

- (i) separate bows
- (ii) slurred, 4 notes to a bow

Dominant 7th arpeggios in the keys of G and F (two octaves resolving on the tonic)

To be played:

- (i) separate bows
- (ii) slurred, 4 notes to a bow

Minimum tempo for scales: ♩ = 104 Minimum tempo for arpeggios: ♩ = 90

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

LIST A

BACH, J S	Gigue from Cello Suite No. 1, BWV 1007 <i>from</i> Six Suites for Solo Cello (Viola Edition) *	<i>Peters</i>
BOCCHERINI	Sonata in C minor, 3rd movt, Minuetto and Trio	<i>Schott</i>
ECCLES	Sonata in G minor: 1st movt, Largo AND 2nd movt, Corrente	<i>Peters</i>
HANDEL	Sonata in G minor, 2nd movt, Allegro	<i>Schott</i>
TELEMANN, arr. Bergmann / Forbes	Suite in D: 3rd movt, Sarabande and 4th movt, Rondeau	<i>Schott</i>
VERACINI, arr. Szeredi	Largo <i>from</i> Music for Viola III	<i>Editio Musica Budapest</i>
VIVALDI, arr. Katims	Sonata in G minor: 2nd movt, Giga AND 3rd movt, Vivace	<i>UMP</i>

LIST B

BEETHOVEN, arr. Doktor	March from Notturmo, Op. 42 <i>from</i> Solos for the Viola Player	<i>G. Schirmer/Music Sales</i>
BRIDGE	Berceuse <i>from</i> Bridge Four Pieces for Viola and Piano	<i>Faber</i>
FAURÉ, arr. Szeredi	Après un Rêve <i>from</i> Music for Viola III	<i>Editio Musica Budapest</i>
GRIEG	Last Spring <i>from</i> Classical and Romantic Pieces for Viola and Piano	<i>OUP</i>
MOZART, arr. Piatigorsky	Sonatina in C: 1st movt, Allegro Brillante	<i>Elkan-Vogel/UMP</i>
RUBINSTEIN	Allegro con Moto, No. 2 <i>from</i> 3 Salonstücke Op. 11	<i>Amadeus Verlag</i>
TCHAIKOVSKY, arr. Loy	Chant sans Paroles, Op. 2 No. 3 <i>from</i> Viola Music for Beginners	<i>Editio Musica Budapest</i>

LIST C

BASS	Landscape with Rumba <i>from</i> Time Pieces for Viola, Vol. 2	<i>ABRSM</i>
BENNETT, arr. Leigh Jacobs	Buskin <i>from</i> Six Country Dances	<i>Novello /Music Sales</i>
BURRELL	Songs for Harvey *	<i>UMP</i>
COHEN	The Bees Knees <i>from</i> Technique Takes Off *	<i>Faber</i>
DEBUSSY	Romance	<i>IMP/Faber</i>
JOPLIN, arr. Goddard	Bethena <i>from</i> Joplin Rags for Viola and Piano	<i>Spartan Press</i>
SITT, arr. Arnold	Tarantella, Op. 26 No. 12	<i>Viola World/Music Sales</i>

Component 3 - Viva Voce

7 marks

See pages 18-19.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 20-24. Specimen tests are available (LL189).

VIOLA: GRADE SIX

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

B, F sharp and B flat major (two octaves); C and D major (three octaves)

B, F sharp and B flat minor (two octaves); C and D minor (three octaves) [harmonic AND melodic]

Scales to be played:

- (i) in quavers, with separate bows
- (ii) slurred with two crotchet beats to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played:

- (i) separate bows
- (ii) for two octave arpeggios, slurred 6 notes to a bow
- (iii) for three octave arpeggios, slurred 3 notes to a bow

Chromatic scales starting on C sharp, E and F (two octaves)

To be played:

- (i) separate bows
- (ii) slurred, 4 notes to a bow

Dominant 7th arpeggios in the keys of G, F and A flat (two octaves resolving on the tonic)

To be played:

- (i) separate bows
- (ii) slurred, 4 notes to a bow

Diminished 7th arpeggios starting on C, D and G (two octaves)

To be played:

- (i) separate bows
- (ii) slurred, 4 notes to a bow

Minimum tempo for scales: ♩ = 144 Minimum tempo for arpeggios: ♩ = 100

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

LIST A

BACH, J. S.	Suite No. 1 in G, BWV 1007: 3rd movt, Courante <i>from Six Suites for Solo Cello (Viola Edition) *</i>	<i>Peters</i>
BONPORTI, arr. Martos/Nagy	Two Inventions Bizzarria	<i>Kunzelmann</i>
FRANCOEUR	Sonata in A major; Allemande	<i>Viola World/Music Sales</i>
HANDEL, arr. Pilkington	Sonata in G minor, Op. 1 No. 6: 1st AND 2nd movts	<i>Stainer and Bell</i>
MARCELLO	Sonata in E minor, 1st movt, Adagio AND 2nd movt, Allegro	<i>IMP/Faber</i>
TELEMANN, arr. Szeredi	Sonata in E minor for Viola de Gamba, TWV41: 1st movt, Cantabile AND 2nd movt, Allegro <i>from Music for Viola 1</i>	<i>Editio Musica Budapest</i>
VIVALDI	Allegro, 2nd movt <i>from Sonata No.3 in A minor from Six Sonatas (trans. Primrose)</i>	<i>Kalmus/MDS</i>

LIST B

ALBENIZ, arr. Forbes	Tango	<i>OUP</i>
BRAHMS, arr. Forbes	Hungarian Dances Nos. 1 AND 3	<i>Peters</i>
DVORAK, arr. Hallmann	Sonatina in G, Op. 100 2nd movt, Larghetto	<i>Peters</i>
FAURÉ, arr. Howat	Sicilienne, Op. 78	<i>Peters</i>
MAZAS, arr. Pagels	Study No. 1 from Etudes Speciales, Op. 36 *	<i>IMC</i>
MOZART, arr. Klengel	Andante from Sonata in C (K330) <i>from Classical Pieces for Viola Vol.2</i>	<i>Peters</i>
SCHUMANN	No.4 <i>from Märchenbilder (Fairy Tales) Op.113</i>	<i>Peters</i>

LIST C

COWLES	Blue Variations for Viola and Piano	<i>Spartan Press</i>
GRANADOS	Danza Espanola No. 2, Orientale	<i>UME</i>
IBERT, arr. Neuberth	Aria	<i>Leduc/UMP</i>
MARTINŮ	Pierrot's Serenade	<i>ABRSM</i>
MASSENET, arr. Arnold	Meditation from Thaïs	<i>Viola World/Music Sales</i>
STRAVINSKY, arr. Forst	Dance of the Princesses <i>from The Firebird</i>	<i>Editio Musica</i>
VAUGHAN WILLIAMS	Carol <i>from Suite for Viola and Orchestra</i>	<i>OUP</i>

Component 3 - Viva Voce

7 marks

See pages 18-19.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 20-24. Specimen tests are available (LL189).

VIOLA: GRADE SEVEN

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

C, D, E flat and D flat major (three octaves)

C, D, E flat and C sharp minor (three octaves) [harmonic AND melodic]

Scales to be played: (i) in quavers, with separate bows
(ii) slurred with one octave to a bow, the rhythmic pattern to each octave being quaver, two semiquavers, four semiquavers.

Arpeggios to be played: (i) separate bows
(ii) slurred, 9 notes to a bow

Chromatic scales starting on C, C sharp, E flat and G (two octaves)

To be played: (i) separate bows
(ii) slurred, 12 notes to a bow

Double stop scales (one octave): in 6ths: E flat major; in octaves: C major

To be played evenly, with separate bows

Dominant 7th arpeggios in the keys of C and A (two octaves resolving on the tonic)

To be played: (i) separate bows
(ii) slurred, 4 notes to a bow

Diminished 7th arpeggios starting on C sharp and D (two octaves) and C (three octaves)

To be played: (i) separate bows
(ii) slurred, 4 notes to a bow

Minimum tempo for scales: ♩ = 152 Minimum tempo for arpeggios: ♩ = 104

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

LIST A

BACH, J. S.	Cello Suite No.1 in G, BWV 1007: Allemande <i>from</i> Six Suites for Solo Cello (Viola Edition) *	<i>Peters</i>
BACH, J. S.	Cello Suite No. 3 BWV1009, Bourée I AND Bourée II <i>from</i> Six Suites for Solo Cello (Viola Edition) *	<i>Peters</i>
DITTERSDORF	Theme and Variations <i>from</i> Sonata in E flat	<i>IMC</i>
FLACKTON, arr. Cummings	Sonata, Op. 2, No. 6, 1st movt; Andante AND 2nd movt: Allegro.	<i>Schott</i>
STAMITZ, C	Sonata in B flat for Viola; 1st movt, Allegro	<i>Amadeus</i>
TELEMANN, arr. Szeredi	Sonata in E minor for Viola da Gamba, TWV41; 3rd movt, Recitativo and Arioso AND 4th movt, Vivace	<i>Editio Musica Budapest</i>
TELEMANN	Fantasia No. 9 TWV 40:22: 1st movt, Siciliana AND 2nd movt, Vivace	<i>Bosworth</i>
VIVALDI	Concerto in G RV417: 2nd movt: Andante AND 3rd movt: Allegro	<i>Editio Musica Budapest</i>
VIVALDI, arr. Arnold	Sonata in G, RV10: Second movement (Allegro moderato)	<i>Viola World/Music Sales</i>

LIST B

BENDA	Concerto in F major, 3rd movt, Rondeau	<i>Schott</i>
FAURÉ	Lamento	<i>IMC</i>
JACOB	Air and Dance	<i>OUP</i>
PISTON	Interlude	<i>Boosey & Hawkes</i>
RACHMANINOV, arr. Davis	Vocalise, Op. 34 No. 14	<i>IMC</i>
SCHUBERT, arr. von Wrochem	Arpeggione Sonata in A minor, D821; 2nd movt, Adagio	<i>Barenreiter</i>

LIST C

ALBÉNIZ, arr. Amaz	Puerta de Tierra	<i>Union Musical Ediciones/Music Sales</i>
BLOCH	Processional <i>from</i> Meditation and Processional	<i>G. Schirmer/Music Sales</i>
CAMPAGNOLI	The Third <i>from</i> Kreuz: Select Studies for the Viola Book 2	<i>Stainer & Bell</i>
GERSHWIN, arr. Arnold	No. 2 <i>from</i> Three Preludes	<i>Viola World/Music Sales</i>
JOPLIN	Pineapple Rag	<i>Viola World</i>
MILHAUD	La Bruxelloise <i>from</i> Quatre Visages	<i>Heugel/UMP</i>
VAUGHAN WILLIAMS	Prelude No. 1 <i>from</i> Suite for Viola Group 1	<i>OUP</i>

Component 3 - Viva Voce

7 marks

See pages 18-19.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 20-24. Specimen tests are available (LL189).

VIOLA: GRADE EIGHT

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

C, D, E flat and A flat major (three octaves)

C, D, E flat and G sharp minor (three octaves) [harmonic AND melodic]

Scales to be played:

- (i) in quavers, with separate bows
- (ii) slurred with one octave to a bow, the rhythmic pattern to each octave being quaver, two semiquavers, four semiquavers

Arpeggios to be played:

- (i) separate bows, even notes
- (ii) for two octave arpeggios, slurred 6 notes to a bow
- (iii) for three octave arpeggios, slurred 9 notes to a bow

Chromatic scales starting on C, D, E flat and A flat (three octaves)

To be played:

- (i) separate bows
- (ii) slurred, 12 notes to a bow

Double stop scales, to be played evenly, with separate bows:

In 3rds: E flat major (two octaves)

In 6ths: A flat major (two octaves)

In octaves: G major and C minor [harmonic AND melodic] (one octave)

Dominant 7th arpeggios in the keys of C, D, E flat and A flat (three octaves resolving on the tonic)

To be played:

- (i) separate bows
- (ii) slurred, 4 notes to a bow

Diminished 7th arpeggios starting on C, D, E flat and A flat (three octaves)

To be played:

- (i) separate bows
- (ii) slurred, 4 notes to a bow

Minimum tempo for scales: ♩ = 160 Minimum tempo for arpeggios: ♩ = 108

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

LIST A

BACH, J. C., arr. Cassadesus	Concerto in C minor; 2nd movt.	<i>Salabert/UMP</i>
BACH, J. S.	Cello Suite No. 2 in D minor, BWV 1008; Prelude: 1st movt, Prelude <i>from Six Suites for Solo Cello (Viola Edition) *</i>	<i>Peters</i>
BONPORTI, arr. Martos /Nagy	Invenzione No. 6 in F minor, Op. 10 No. 6: complete <i>from</i> Two Inventions for Viola	<i>Kunzelmann/Peters</i>
FRESCOBALDI, arr. Szeredi	Toccatà <i>from</i> Music for Viola III	<i>Editio Musica Budapest</i>
HANDEL	Concerto in B minor: Allegro Moderato OR Allegro Molto	<i>Eschig/UMP</i>
STAMITZ, A	Viola Concerto No. 3 in G: 1st movt, Allegro	<i>Breitkopf & Hartel</i>
TELEMANN	Sonata in D, TWV41:D6 (complete)	<i>International/MDS</i>

LIST B

BEETHOVEN, arr. Forbes	Seven Variations on The Magic Flute	<i>Peters</i>
BERLIOZ, arr. Macdonald	3rd movt, Serenade <i>from</i> Harold In Italy	<i>Barenreiter</i>
BRAHMS	Sonata in F minor Op.120 No.1; 3rd movt.	<i>Henle HN231/MDS</i>
BRUCH	Romance Op. 85	<i>Schott</i>
MOZART, arr. Szaleski	Theme and Variations	<i>PWM</i>
FRANCK	Sonata in D; 4th movt: Allegretto Poco Mosso	<i>Viola World</i>
SCHUMANN	Adagio and Allegro	<i>Peters</i>

LIST C

BARTOK, arr. Arnold	Romanian Folk Dances: Nos.1, 5 AND 6	<i>Viola World/Music Sales</i>
BRIDGE	Allegro Appassionata <i>from</i> Two Pieces for Viola and Piano	<i>Stainer and Bell</i>
BRITTEN	Elegy for Solo Viola	<i>Faber</i>
DITTERSDORF	1 st movt., Allegro Moderato <i>from</i> Viola Sonata in E flat	<i>Hofmeister</i>
KODALY	Adagio	<i>Editio Musica Budapest</i>
MINSKY, arr. Dalton	The Flag Waver <i>from</i> Three American Pieces for unaccompanied viola *	<i>OUP</i>
PUTZ	Blues for Benny	<i>Schott</i>

Component 3 - Viva Voce

7 marks

See pages 18-19.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 20-24. Specimen tests are available (LL189).

Viva Voce

Notes:

1. *All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Viva Voce will always be the music performed in the Performance section of the exam.*
3. *The knowledge required for the Viva Voce is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

Requirements:

GRADES 1 AND 2

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.)

GRADE 3

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music.

GRADE 4

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts.

GRADE 5

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

GRADE 6

In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

GRADE 7

In addition to the requirements for Grades 1-6, candidates may be asked to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns);
- identify cadences;
- give basic biographical information about the composers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

GRADE 8

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of other music by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.

Aural Tests

Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

Requirements:

GRADE 1

Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).

Pitch

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

GRADE 2

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 3

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).

GRADE 4

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

GRADE 5

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 6

Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

GRADE 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature
 - to identify whether the passage is in a major or minor key
 - to describe the overall dynamics
 - to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).
- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:
 - to suggest an appropriate tempo marking
 - to describe changes in tempo
 - to name the key
 - to describe phrasing patterns
 - to describe dynamics
 - to describe articulation
 - to identify modulations
 - to identify ornaments
 - to confirm their description of the form (4 marks).
2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:
identify the cadence by its conventional name. (1 mark).
The test will be repeated, using a different example (1 mark).

GRADE 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature;
 - to identify whether the passage is in a major or minor key;
 - to suggest an appropriate tempo marking;
 - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
 - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
 - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
 - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
 - to identify a cadence, taken from the passage, played again by the examiner (4 marks).

2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
 - to name the key
 - to identify modulations
 - to identify ornaments
 - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
 - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
 - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).

